



collage
on paper



The Corcoran Gallery of Art
Washington, D.C.

May 9-July 5, 1981

collage
on paper



1. Allen Appel
Death Book. 1978
Courtesy Kathleen Ewing Gallery, Washington, D.C.

CLAIR LIST: I want this to be an informal discussion on collage and your own styles and techniques. I think that many people are confused by the term collage, so perhaps it would be best to start with each of you saying a few words about your work and how you came to collage.

DALE LOY: I think it is a confusing technique that requires clarification because everyone handles the medium in his or her own way. I started using collage when I was still in school; I began to use it as an element in painting, abstract painting, to achieve a sense of immediacy. Collage was a device to begin with rather than something that I chose because I was deeply devoted to it. I think a lot of painters work that way from time to time. I found that as I got more and more addicted to this method, I was very taken with the unexpected edges and the tonal qualities that come from certain materials—materials that have been used over the years for different things. I found that I simply began to work more with the elements themselves and less with paint. But I always considered these components as a part of my painting. In other words, I still call my work paintings because I'm not using collage as it has often been used traditionally, that is, in a polemical way. I don't want to have any informational content or connotative value in my pieces; instead, I wish the collage elements to operate solely as abstract elements in an abstract piece. I use them for their texture, tone, color, as I would use paint applied from a brush.

LIST: Do you find that, as you work, the process of selecting the actual collage components becomes more important than the end product?

LOY: I think they are equal; it is all a part of the creative act. There is a continual payoff between the two that's always working, but, I wouldn't say that one is more important than the other.

LIST: How many pieces do you work on at a time?

LOY: I might work on as many as 15 small ones at a time. However, when I work on a very large scale, 8 to 10 feet, I tend to stick to the one piece because it is so much harder for me to solve.

LIST: Do you find it very difficult to tell when a piece is actually finished?

LOY: No. I think that there are refinements or embellishments or adjustments that I might make after I reach a place where I feel it is finished, but that state of completion is pretty clear when I get there.

RICHARD LUTZKE: What is the difference for you between a small piece and a large one? Why do you make them both sizes? Is the response so much different when it's done?

LOY: It's merely a matter of scale; sometimes I feel like working very large and sometimes I feel like working small. The problems and the characteristics, though, are almost identical.

LUTZKE: I asked because I find that there is a sensual variance. It's so much different to work with tweezers than it is to work with a great big piece of paper that you rip or slice through. The physical experience seems very different, appealing to different sensibilities.

JIM SUNDQUIST: I am sure that everybody has noticed that a lot of times, the size of your collage is really determined by the availability of materials. For years, it seemed as if all the collages that you saw were little tiny things. Thank God that's over.

LIST: How small do you work?

SUNDQUIST: I no longer work in a small format. I guess the smallest thing that I've done with any success has been 8½ by 11 inches, but, that's not the size with which I am most comfortable. I like to work in a 30 by 40 inch format.

LIST: When you first started making collages, did you find you automatically went to a very small format because it was a safe thing to do?

SUNDQUIST: Well, I don't know if it was safety. It's just that I never dreamed that the kinds of materials that I liked to play with were available in larger sizes. I first had to get over my prejudice against using temporary materials, such as brown paper and various kinds of printed or patterned paper.

LIST: Do you think that the work which incorporates newspaper will yellow over time?

SUNDQUIST: Yes, but that's included in the concept. They won't disintegrate, though, because they are laminated.

LIST: Laminated in what?

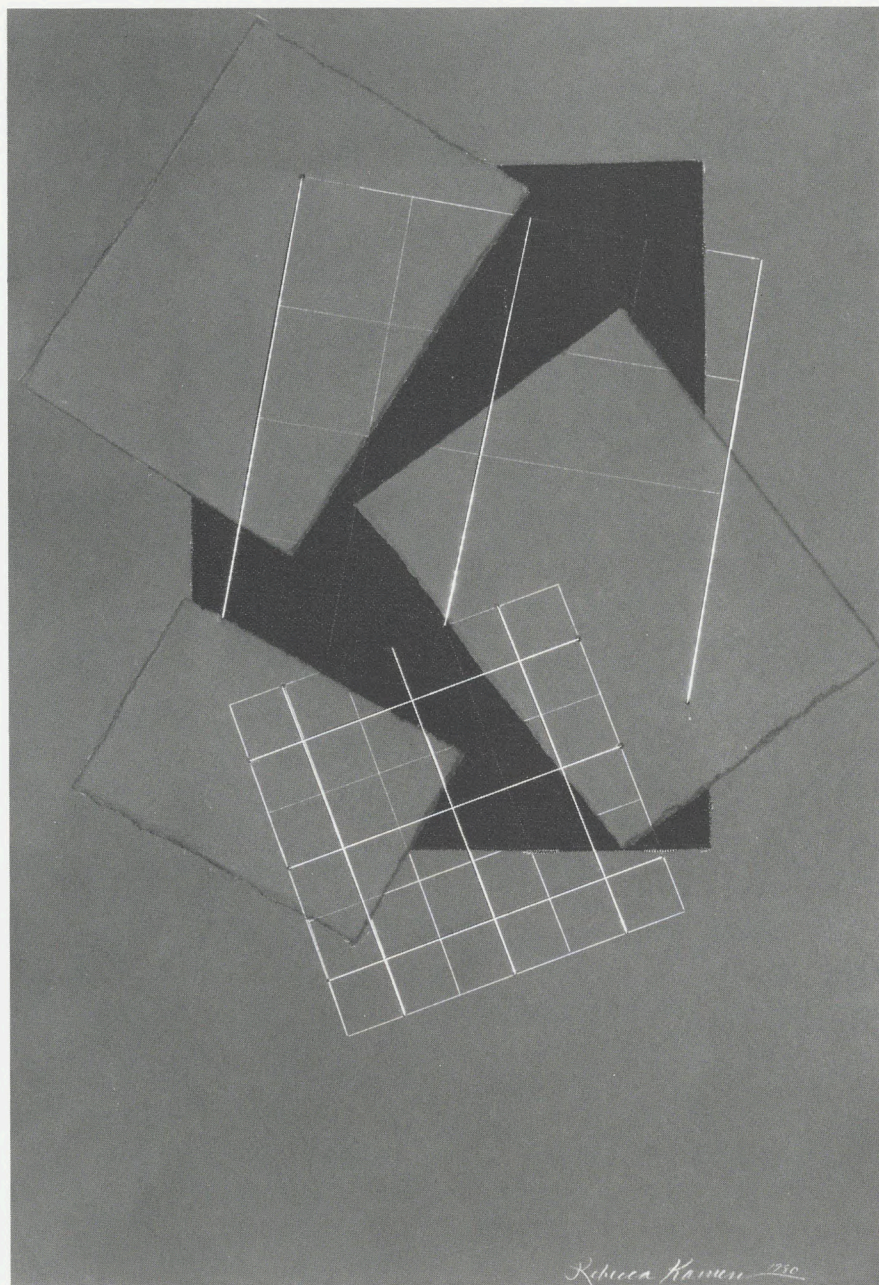
SUNDQUIST: Laminated in plastic. The collage is squeezed between rollers, and as it passes behind the rollers, there is a heating element that warms the whole thing and the plastic simply melts into the surface.

REBECCA KAMEN: Like a place mat.

SUNDQUIST: Yes, just like that. It's also on a piece of cardboard that has a heat sensitive adhesive on the back so the bottom completely adheres to the back of it.

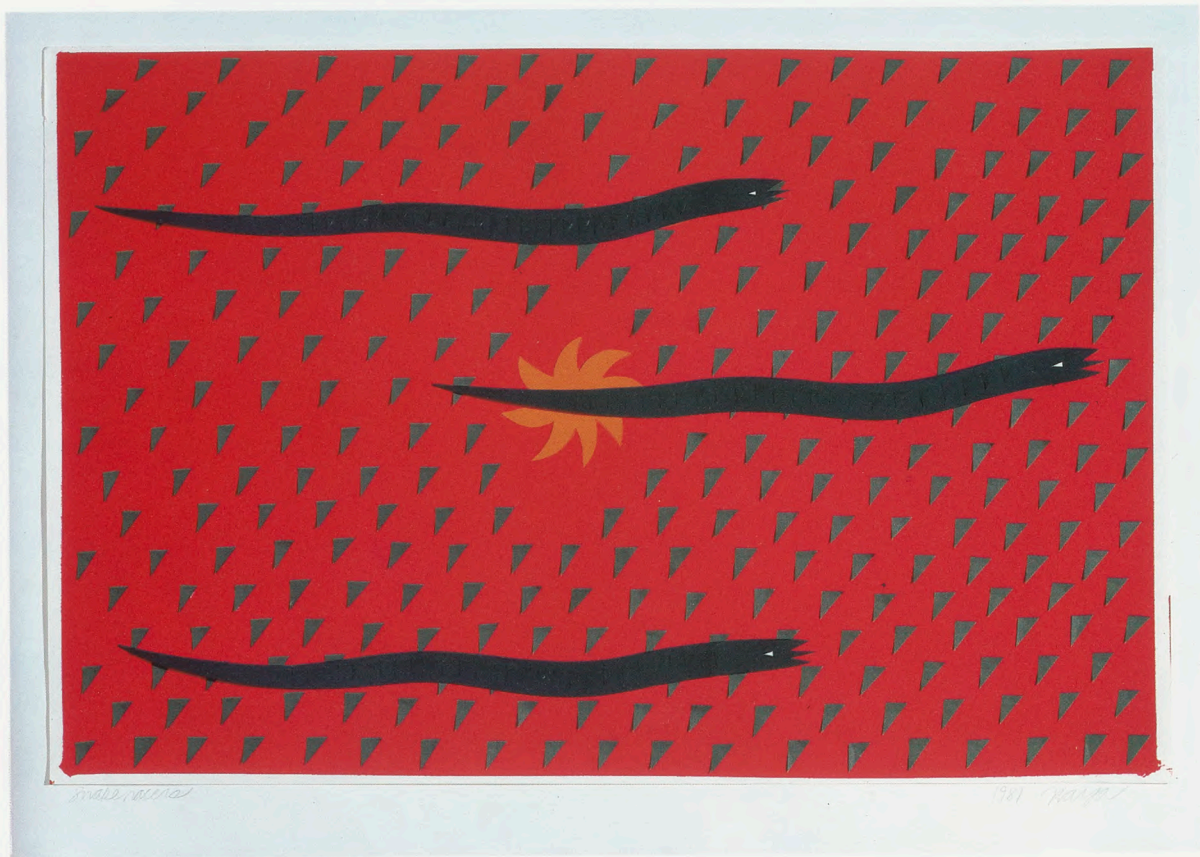


94. Jim Sundquist
Kyoto. 1980
 Lent by the artist



30. Rebecca Kamen
Overlapping Plane Series 1: Number 3, 1980
Lent by the artist

- LOY: Can you use that technique on any collage surface?
- SUNDQUIST: If it has too much relief, then it won't seal down and there will be air pockets. But I have successfully used quilted fabric and newspaper and material with staples in it. The lamination is very thin and sensitive but very strong.
- LIST: Where did you have the collages laminated?
- SUNDQUIST: Across the street from my studio in Georgetown in a place called *Images II*. I was in the shop one day watching them laminate old posters that were falling apart and I asked about the process. The man explained the machine to me and all at once I recognized what I could do with it. So two days later I came back with eight collages and he laminated them for me. The beauty of the process is that all of the colors become more intense; the effect is similar to using a glaze when you paint. It really captures the light and makes a lot more materials available to you.
- LOY: Won't the colors eventually fade?
- SUNDQUIST: Yes, they will, but I recognize that in advance. My position is, that even if there is a little shift in the color relationships, the art is still there.
- LOY: In my work, I don't mind if the collage elements undergo some sort of transformation. The beauty of them to begin with is that they have already been altered from their original state.
- LUTZKE: Yes, it's another dimension of the work—when the piece itself starts to show time.
- LIST: Are you still laminating?
- SUNDQUIST: No, I did 40 of them and I burned out. Also, the man moved away and I priced other places, but they were too expensive.
- LIST: How do you compensate for it?
- SUNDQUIST: Well, I don't. My work now has a different quality. I use a spray adhesive that pulls things down but they can be moved; it's not a permanent adhesive.
- LIST: How do you like the fact that now there is a possibility of your unframing the piece and reworking it, whereas before with the lamination, you couldn't?
- SUNDQUIST: Once I frame a collage, I feel that the piece is finished and I won't rework it. If I looked over all the work that I have made, there would be things that I would want to improve upon now, but it's similar to this interview. When I see it in print, there will be things that I would like to have said, but we are all responsible for what we have to communicate at a particular moment. There is a time with the collage when you don't have anything more to say and then you have to let it go. I think that's really a source of shock and upset that we tend to suppress, but, as artists, we all recognize that this is something with which we have to deal.



27. Raya Bodnarchuk
Snake Racers. 1981
Lent by the artist



52. Dale Loy
Untitled: Number 7. 1981
Courtesy Franz Bader Gallery, Washington, D.C.

LIST: How do you feel about selling your pieces?

SUNDQUIST: Same way, shocked and upset. Yet the recognition and acknowledgment by the public is comforting. The monetary part is very hard for me. The difficulty of affixing a value to a collage is more pronounced than in any other medium due to the public's fear of its impermanence.

KAMEN: I think that collage is one example of how artists through the centuries have utilized the materials at hand in their immediate environment. I think the beauty of our culture is that there are so many "contemporary" or "raw" materials at our disposal of which we can avail ourselves. I began to work with collage after having been a sculptor for ten years. I feel that my collages are really three-dimensional drawings or working studies for sculptures that I would like to build. I just ran out of physical space and so I turned to this medium. In order to create them, I have had to find materials that I could use which would relate them to what I want to do three-dimensionally. I have been working with a lot of industrial materials in my sculpture, and I wanted to find the equivalents in my work on paper. Therefore, I turned to metallic threads and wire screens.

LUTZKE: Doesn't it feel good to buy art supplies at Sears rather than at an art store?

KAMEN: It really does. It's always been a challenge for me to be able to use a material that has nothing to do with art, and to try and make it seem significant. This has nothing to do with putting it in a Nielsen frame, either. It has to do with how it's handled, with having it transcend its functionality, and letting it become something really special.

LUTZKE: And I think the viewer has a different experience, too. If the material is something that the viewer is familiar with and can readily identify, then the collage recalls additional experiences.

LIST: Yes, but a viewer isn't going to look at this black paper and metallic thread and think, "I like this because it's something I've touched or worked with myself."

LUTZKE: That might be a difference between my work and Rebecca's. That's one reason why I like to use newspapers and phone books and dollar bills—materials that are fairly mundane and ordinary.

KAMEN: That's an interesting point. I think that it's very hard for artists to work with found materials because of the viewers' associations with them. I teach sculpture, and I find that it is close to impossible to make students understand that if you weld together a nut and a bolt, that these elements can simply go beyond just being a nut and bolt that have been joined. Instead, they become a form in a larger piece. A lot of times people get seduced by the material; people get so enamored with the slickness of a surface that they totally negate a form. I know in my own work, I try to minimize the slickness.

LUTZKE: However, some materials have an almost inherent beauty. No matter how you throw them together, the piece will have some kind of appeal. It's been hard for me to avoid these materials.

LOY: I think you always have to be alert to how seductive things can be and make them work beyond that, because anyone else who looks at them may not see what you see.

RAYA BODNARCHUK: It might be even more of a challenge to take those gorgeous materials and make something that is so wonderful, people no longer look at the materials first. I think that's much harder. I don't use found materials in my collages. I must admit that I didn't even think of my paper pieces as collages until now, except, by definition, I guess they are. They are composed of cut-out paper but they started from prints I made, silk-screen prints with paper stencils. I wanted to reuse the stencils so I cut them up and glued down the forms in patterned designs. I enjoyed this process so eventually I bought some paper that was already printed in beautiful, bold colors and made the cut-outs not as stencils but just as themselves. I mainly create sculpture but I enjoy the cut-outs because they take much less labor and they are a relief from the foundry work.

KAMEN: Do your sculptures relate to the collages?

BODNARCHUK: Yes, there are definite similarities. I do use the same shapes and forms.

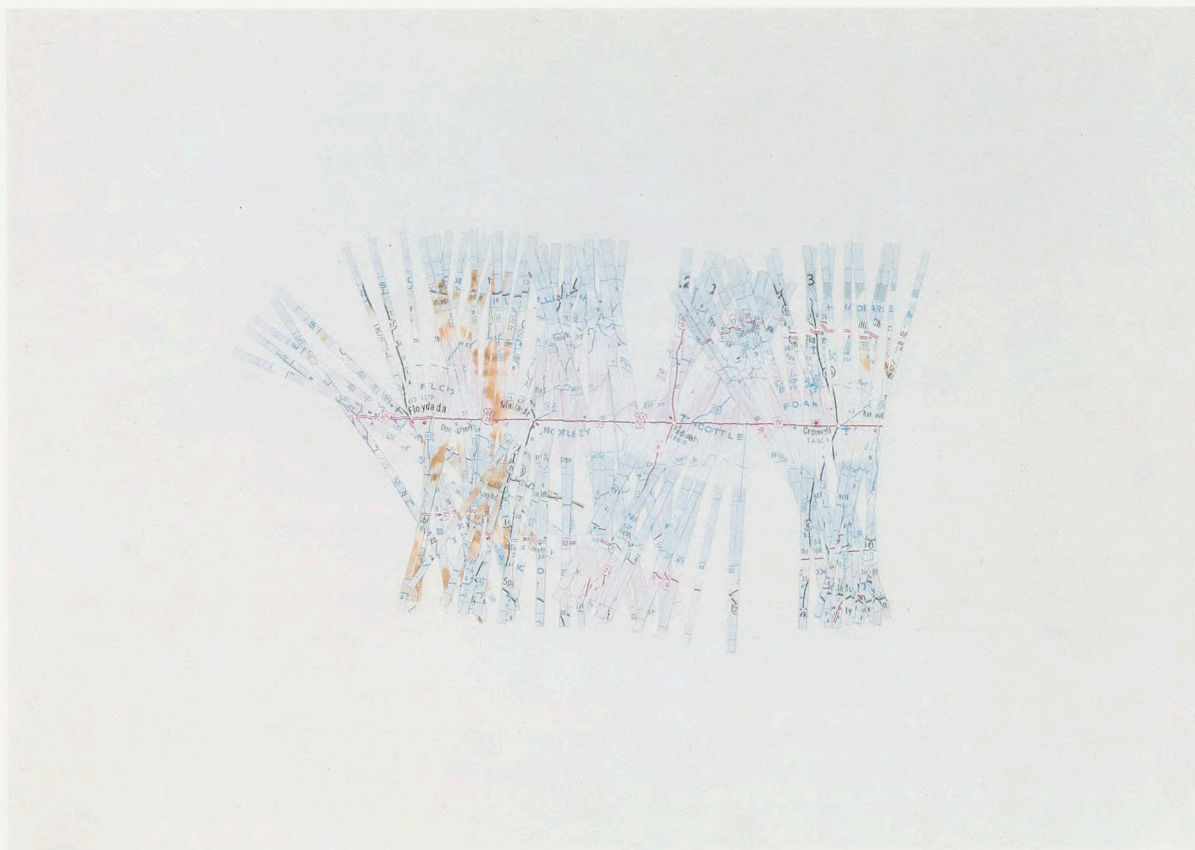
LIST: Do you consider these collages abstractions? How important is the animal form for you?

BODNARCHUK: People always ask if these pieces are realistic or abstract—they are in-between. I am most interested in the visual play of color and shape. It is only after they are made that I get interested in what they are doing or what the titles of the shapes are.

LIST: Richard, would you classify your work as abstract, or isn't that really important?

LUTZKE: I really don't know how to classify it and haven't tried. I sort of stumbled into collage; I began to make things with the stuff that surrounded me. Collage first entered in when I was creating abstract watercolors; I couldn't get paper that was big enough so I started to slice and then fit the paper together. Then, the cutting, the fitting, the manipulation of the paper became more important to me than the actual painting. The painting of the watercolors just became a way to embellish the surface, to decorate it, and that didn't seem to make too much sense at the time, so I abandoned it. You see, I wasn't motivated by any deep interest in collage. Frankly, I don't know that I will even be working with collage three years from now.

LIST: It's funny how you all have backed into the medium of collage.



71. Richard Lutzke
How the Crowell Floydadas. 1980
Lent by the artist

LUTZKE: There is an absurdity I often try to incorporate into my pieces. For instance, I made a piece which incorporated the phrase, "The color gray in New York is not the same as the colour grey in London." Colour and grey are spelled in the British way and color and gray are spelled in the American way. Even though it's a literary statement, to understand it, you have to see it. There is an absurdity to that which I enjoy.

KAMEN: Similar to Duchamp.

LUTZKE: Maybe. The first person that I heard talk about absurdity and art was Eva Hesse, so perhaps it's secondhand Duchamp.

ALLEN APPEL: Clair, you mentioned that the artists here have more or less backed into collage. I think that's interesting.

LUTZKE: Well, they don't teach collage in art school.

APPEL: No, and that's probably the problem. In design class, they give you pieces of colored paper and have you cut them up and put them in shapes, but it's never anything that goes beyond that.

LIST: Allen, are all of these collages from one particular series?

APPEL: Yes, they are. The idea which motivated this series was death, and it was a lot simpler in concept than usual for me. I have hundreds and hundreds of books that I like to cut up and subsequently use in my work. In fact, every time I see a book with an interesting picture in it, I buy it. Anyway, I sat for about a month and cut up all my books. I cut out the pictures that I thought had anything at all to do with death or that brought the idea of death to my mind. Then I looked at them for awhile and began combining them in various ways. I consider the method of taking line engravings and putting them together a fairly simple thing to do. Therefore, the challenge of this project was to try and make them either funny or mysterious or disarming. The impetus for them came from the concept of "how many Indians can you find in this picture," or "what is wrong with this picture."

LUTZKE: Have you worked in any other medium?

APPEL: I came to collage through photography. I'm a photographer and I used to share a studio with Ron Kowalke, a painter. He was the person who taught me how to work. He used to work every day which amazed me and finally I asked him how he could. He said, "When I can't work, I simply cut up my own pictures and put them back together." That concept intrigued me and so I tried it. I began to cut up my own photographs and to rearrange them and after a while, I thought about if I should even bother taking the photographs in the first place—it was too easy to cut up other people's pictures instead. I get tremendous pleasure assembling the various components. You see, I can't draw or paint; I have no facility for either. So collage was a tremendous find for me.

- LUTZKE:* Collage certainly short-circuits the creative process. Rather than creating an image and then making a statement with that image, you just start with images and then make a statement.
- BODNARCHUK:* I think it can be done both ways. I do make a lot of images first, but, oftentimes, I also make many of the collage elements after I have begun to arrange the pieces. They are not random finds in any sense.
- LOY:* In painting, especially if you are using oils, you may have to stop and wait to let the pigment dry before you can paint over or back into it. The whole process can be so elongated. But with collage, you can achieve another sense of immediacy in the process.
- LIST:* But isn't your preparation much longer? That is, doesn't it take you awhile to assemble the elements that you want at your fingertips?
- SUNDQUIST:* That's never any problem for me. I just use what's lying around.
- LIST:* Do you glue things down as you go along, or is everything all together before you laminate?
- SUNDQUIST:* That's a good question. The neat thing about lamination is that you don't have to take the whole work apart, once you decide on its form, and hope that you can get it back together the right way. The lower most piece has to go down first and I just turn up the corners and glue the pieces to hold them in position and the laminator does the rest.
- LOY:* This is one of the hardest things with which I have to deal. Every once in a while if I'm working on something that's very complicated and composed of lots and lots of pieces, it just doesn't come together again and the magic is lost.
- APPEL:* I make little pencil marks around the edges of the pieces, but then you've got to erase them all. It's just a terrible thing to do.
- LOY:* People who think collage is really so much easier than painting overlook the complicated technology behind it. There are very difficult aspects to overcome.
- SUNDQUIST:* And certain materials become so stiff when you glue them down. A piece of paper that's beautiful when you hold it can easily lose its texture and edge when you glue it to the paper.
- LIST:* What type of glue do you use?
- APPEL:* Spray glue.
- LUTZKE:* I originally used mat varnish and water until I ran out of it, and now I just use Elmer's glue and water.
- BODNARCHUK:* I want my cut-outs to look as if they are lying on the paper so I simply tip them on with Elmer's glue.

KAMEN: A friend of mine told me that it was safe to use bathroom sealer because it is archival; it's acid-free and very strong. It stays very pliable but at the same time, it sticks and it allows me to manipulate without having to use rubber cement or any kind of adhesive.

LIST: Let me ask one final question. How do you perceive the public's response to collage?

APPEL: I think that collage is still considered a bastard art form. How many great collagists do you know?

LOY: I don't think that's necessarily a reason to suggest that it's a bastard form.

SUNDQUIST: Well, we all know that it's a fact that collage is not right up there with painting. When you look at the *Raft of the Medusa* by Gericault and compare it to a little collage by Kurt Schwitters, you can see that there is a difference.

APPEL: There is no difference.

LOY: Aesthetically, there is, but it's not quantitative. It isn't that one is greater and one is less great.

LUTZKE: It's similar to the difference between a short story and a novel; a symphony and a quartet.

LOY: I paint and make collage and the same aesthetic judgements operate for both. I don't distinguish between the final products—that is, that one is better or more important than the other. I feel very strongly about this and I think that if we are discussing collage and we perpetuate the historical notion that collage is a step-child we overlook all the artists who have worked in collage, while using other expressive techniques. It's not just Schwitters. It's Picasso and Braque and Motherwell and Rauschenberg and the ancient Japanese and many more. The aesthetic identity of a piece has to do with the artist's intent, particular and individual expressive and communicative qualities—not with the means and the materials alone. It's really just a bonus that we live and work at a time when the range of aesthetic materials is broader than ever before.



2. Allen Appel
Death Book. 1978
 Courtesy Kathleen Ewing Gallery, Washington, D.C.

Born Bethlehem, Pennsylvania, January 6, 1945.

Studied West Virginia University, Morgantown, West Virginia; B.A., 1967.

Taught at Swain School of Design, New Bedford, Massachusetts, 1970; Madeira School, McLean, Virginia, 1972; Lab School, Washington, D.C., 1975; Corcoran School of Art, Washington, D.C., 1976.

Won Bolex/Newsweek Award for Cinematic Excellence, 1971; New York Society of Magazine Illustrators Award, 1974; Washington Art Directors Club Award, 1974 and 1975; New York Art Directors Club Award, The One Show, 1976.

Created the art work for *Proust's Last Beer*, Viking/Penguin, 1980.

allen appel

INDIVIDUAL EXHIBITIONS

New Bedford, Massachusetts, Swain School of Design,
September, 1969.

Washington, D.C., Icon Gallery, September, 1970.

Washington, D.C., Washington Gallery of Art, September,
1974.

Washington, D.C., Studio Gallery, September, 1977.

Washington, D.C., Kathleen Ewing Gallery, October, 1980.

GROUP EXHIBITIONS

Washington, D.C., Washington Gallery of Modern Art, May,
1970

Baltimore, Maryland, Baltimore Museum of Art, "Eleven
Washington Photographers," October, 1971.

Washington, D.C., Corcoran Gallery of Art, "Washington
Photographers," December, 1971.

Washington, D.C., Gallery Marc, September, 1972.

Washington, D.C., Pyramid Gallery, "Beverly Court Show,"
January, 1973.

Washington, D.C., Washington Gallery of Art, "Small
Works," April, 1974.

Washington, D.C., Washington Gallery of Art, "Collage,"
June, 1974.

Maryland State Council of the Arts Traveling Exhibition,
"Eight Photographers," 1975-76.

Washington, D.C., Studio Gallery, September, 1977.

Washington, D.C., Kathleen Ewing Gallery, "Flowers,"
February, 1981.



3. Allen Appel
Death Book. 1978
Courtesy Kathleen Ewing Gallery, Washington, D.C.

Born New York City, May 21, 1947.

Studied Rhode Island School of Design, Providence, Rhode Island; B.F.A. 1969; Rinehart School of Sculpture, Maryland Institute College of Art, Baltimore, Maryland; M.F.A. 1971.

Participated in Siltpile 10 Workshop, Paolo Soleri, Scottsdale, Arizona, 1970; First Annual Iron Sculpture Workshop, Julius Schmidt, University of Iowa, Iowa City, Iowa, 1974.

Awarded European Honors Program, Rhode Island School of Design, Rome, Italy, 1968; Graduate Fellowship, Rinehart School of Sculpture, Maryland Institute College of Art, 1969; Residency, Glen Echo Park, National Park Service Center for the Arts, Glen Echo, Maryland, 1974; Residency, The Millay Colony for the Arts, Austerlitz, New York, July, 1977.

Teaches Glen Echo Park, 1974 to present; Montgomery College, Takoma Park, Maryland, 1976 to present.

INDIVIDUAL EXHIBITIONS

College Park, Maryland, University of Maryland Architecture Gallery, February 25-March 9, 1973.

Glen Echo, Maryland, Glen Echo Gallery, October 9-November 30, 1977.

Glen Echo, Maryland, Glen Echo Gallery, October 6-30, 1978.

Glen Echo, Maryland, Glen Echo Gallery, October 5-18, 1979.

Glen Echo, Maryland, Glen Echo Gallery, October 3-30, 1980.

GROUP EXHIBITIONS

Washington, D.C., Corcoran Gallery of Art, "18th Area Exhibition," October 12-November 10, 1974.

Washington, D.C., Textile Museum, "Third Annual Washington Area Outdoor Sculpture Exhibition," April 6-October 3, 1975.

Washington, D.C., Washington Project for the Arts, July, 1977.

Takoma Park, Maryland, Pavillion of Fine Arts, Montgomery College, "One of a Kind," March 12-April 10, 1979.

Takoma Park, Maryland, Pavillion of Fine Arts, Montgomery College, "Sculpture," February 4-March 4, 1980.

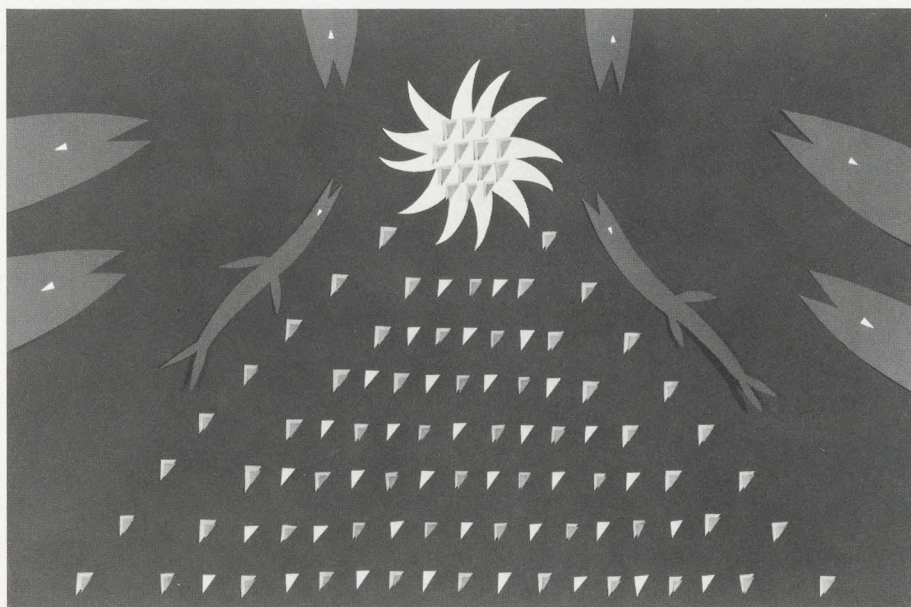
Washington, D.C., Jack Rasmussen Gallery, "Summer Group Show," July 1-26, 1980.

Washington, D.C., Corcoran Gallery of Art, "22nd Area Exhibition: Works on Paper," September 19-November 2, 1980.

New York City, Pratt Manhattan Center Gallery, "8th International Miniature Print Exhibition," February 6-28, 1981.

raya bodnarchuk

25. Raya Bodnarchuk
Racers with Four Moons. 1981
 Lent by the artist



23. Raya Bodnarchuk
Coming Up for the Pinwheel. 1981
 Lent by the artist

Born Philadelphia, Pennsylvania, July 8, 1950.

Studied Pennsylvania State University, University Park, Pennsylvania; B.S. 1972; University of Illinois, Champaign-Urbana, Illinois; M.A. 1973; School of the Art Institute of Chicago, Chicago, Illinois; Independent Study 1975; Rhode Island School of Design, Providence, Rhode Island; M.F.A. 1978.

Sculptor in Residence, South Carolina Arts Commission, 1974-75.

Taught Rhode Island School of Design, 1976-78; Northern Virginia Community College, Alexandria, Virginia, 1978-81.

Awarded University Fellowship, University of Illinois, 1972; Faculty Research Grant, University of Illinois, 1973; National Endowment for the Arts Grant, 1974.

INDIVIDUAL EXHIBITIONS

Providence, Rhode Island, Woods Gerry Gallery, October 19-26, 1977.

Providence, Rhode Island, Sarah Doyle Women's Center Art Gallery, Brown University, March 8-30, 1978.

Catonsville, Maryland, Fine Arts Gallery, Catonsville Community College, January 5-February 1, 1979.

Washington, D.C., Gallery 10, September 4-29, 1979.

Richmond, Virginia, Marsh Gallery, University of Richmond, March 30-April 12, 1980.

GROUP EXHIBITIONS

Clemson, South Carolina, Lee Hall Gallery, Clemson University, "South Carolina Arts Commission Invitational Exhibition," January 12-February 9, 1975.

Providence, Rhode Island, Anyart Gallery, February 4-28, 1978.

Washington, D.C., Washington Women's Art Center, "The Eye of Miriam Schapiro," January 7-February 3, 1979.

Wakefield, Rhode Island, Hera Gallery, June 1-24, 1979.

Washington, D.C., Gallery 10, "Gallery 10, 1974-1979," June 1-30, 1979.

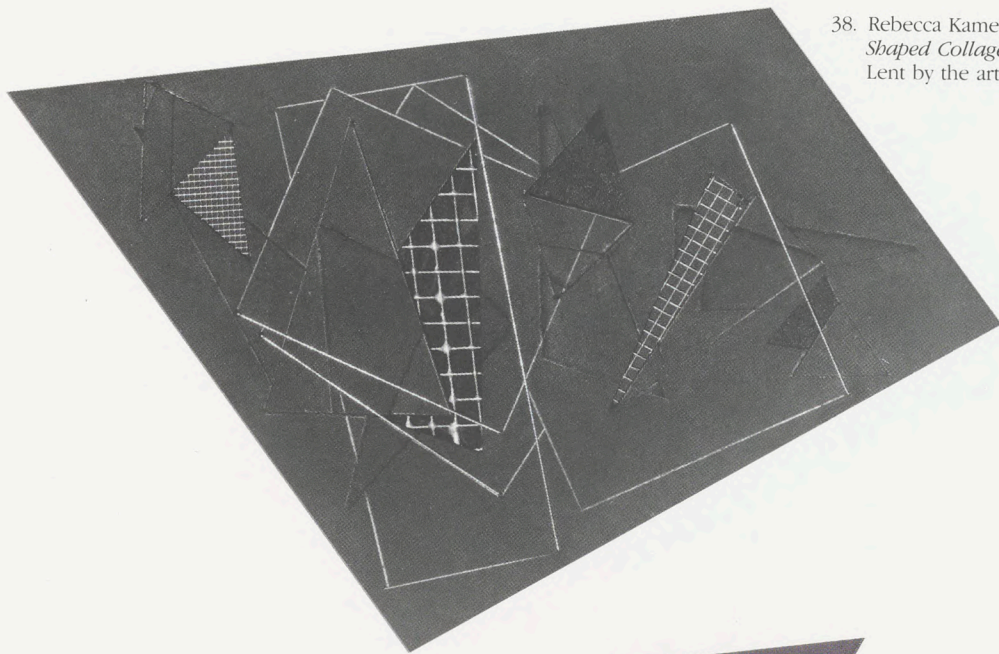
Washington, D.C., Washington Project for the Arts, "Washington Sculptors," May 13-June 14, 1980.

Washington, D.C., Cramer Gallery, "Sculpture Summer '80," June 3-28, 1980.

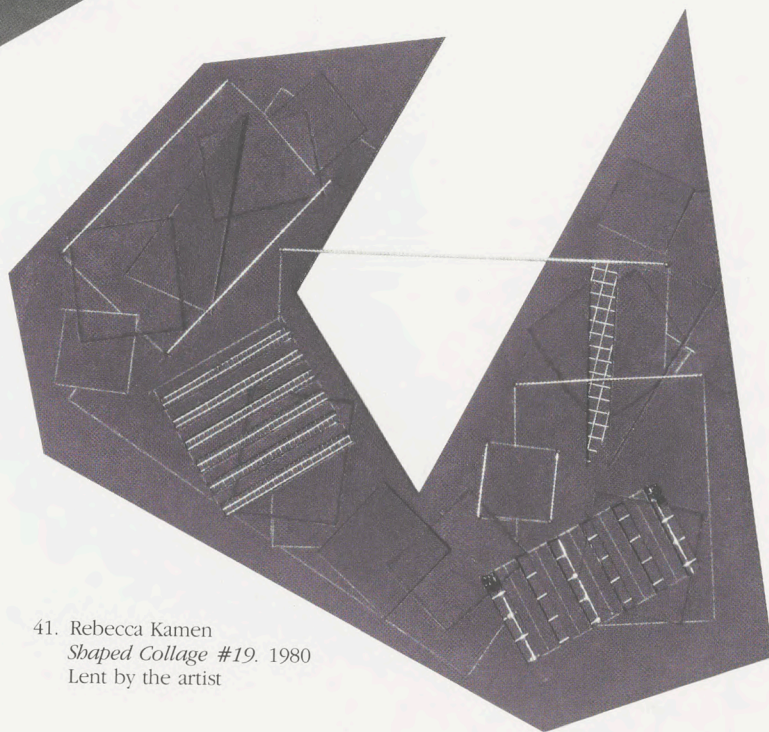
Washington, D.C., Corcoran Gallery of Art, "22nd Area Exhibition: Works on Paper," September 19-November 2, 1980.

New York City, Pleiades Gallery, "Gallery 10 Ltd. Invitational Show," December 16, 1980-January 4, 1981.

rebecca kamen



38. Rebecca Kamen
Shaped Collage #14. 1980
Lent by the artist



41. Rebecca Kamen
Shaped Collage #19. 1980
Lent by the artist

Born Los Angeles, California, March 1, 1934.
Studied Stanford University, Stanford, California; B.A. 1955;
American University, Washington, D.C.; M.F.A. 1974.
Reporter for New York Herald Tribune, New York City,
1959-61.
Writer/Editor for Horizon Books, New York City, 1961-63.
Illustrated and designed National Urban Coalition Right
to Read Guide for Parents, Washington, D.C., 1975.

dale loy

INDIVIDUAL EXHIBITIONS

Washington, D.C., Franz Bader Gallery, April 18-May 6,
1978.

Washington, D.C., Franz Bader Gallery, September
20-October 18, 1980.

GROUP EXHIBITIONS

Washington, D.C. Washington Gallery of Art, "Paper
Works," May 3-24, 1974.

Mount Clemens, Michigan, Gallery North, "National Sec-
ond Annual Small Painting Exhibition," November
1-30, 1974.

Washington, D.C., Watkins Art Gallery, American Univer-
sity, "David Lloyd Kreeger Award Show," June 4-July
8, 1975.

Washington, D.C., Franz Bader Gallery, "New Faces," June
22-July 10, 1976.

Plainfield, Vermont, Elliot Pratt Center, "Goddard College
Annual Painting Competition," September 18-October
15, 1976.

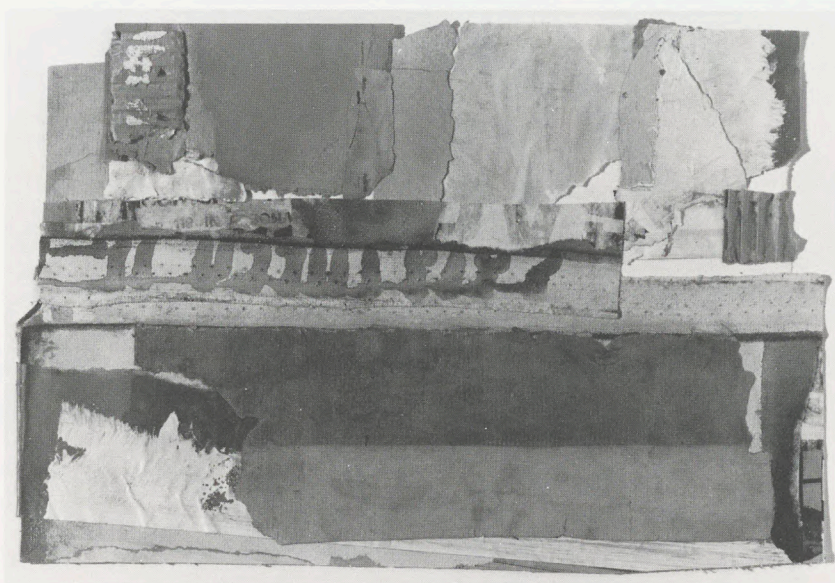
Washington, D.C., Dimock Gallery, George Washington
University, "Textural Renderings," May 24-June 30,
1978.

Annandale, Virginia, Godwin Library, Northern Virginia
Community College, "1979 Area Exhibition of Paint-
ings and Graphics, Presented by the Fairfax County
Council of the Arts," February 9-March 9, 1979.

Los Angeles, California, Asher/Faure Gallery, August
18-September 13, 1980.

Washington, D.C., Corcoran Gallery of Art, "22nd Area
Exhibition: Works on Paper," September 19-
November 2, 1980.

46. Dale Loy
Untitled: Number 1. 1981
 Courtesy Franz Bader Gallery,
 Washington, D.C.



47. Dale Loy
Untitled: Number 2. 1981
 Courtesy Franz Bader Gallery,
 Washington, D.C.

GROUP EXHIBITIONS

- Milwaukee, Wisconsin, Milwaukee Art Center, "58th Wisconsin Painters and Sculptors Show," March 22–April 22, 1973.
- Racine, Wisconsin, Wustum Museum of Fine Art, "James R. Jennings and Richard Lutzke," August 5–27, 1973.
- Springfield, Missouri, The Springfield Art Museum, "Watercolor U.S.A.," April 27–June 8, 1975.
- Chicago, Illinois, Michael Wyman Gallery, "The Drawing Show," July 3–August 26, 1975.
- Washington, D.C., Aaron Gallery, "Four Artists," June 3–July 7, 1978.
- Harrisburg, Pennsylvania, Doshi Center for Contemporary Arts, "Words, Letters, Numbers," January 7–February 2, 1979.
- Waukesha, Wisconsin, Carrol College, "Paintings in Watercolor, Plus," April 4–23, 1979.
- Las Vegas, Nevada, Las Vegas Art Museum, "All Paper Work," April 27–May 18, 1979.
- Washington, D.C., Washington Project for the Arts, "Emerging Washington Painters: A Selection," September 4–29, 1979.
- Washington, D.C., Middendorf/Lane, "Small Works," September 11–29, 1979.
- Chicago, Illinois, Roy Boyd Gallery, "Emerging Artists," July 11–August 31, 1980.
- Hagerstown, Maryland, Washington County Museum of Fine Arts, "Data," September 7–October 26, 1980.
- Harrisburg, Pennsylvania, Doshi Center for Contemporary Arts, "Charles Field and Richard Lutzke," November 2–21, 1980.
- Sheboygan, Michigan, John Michael Kohler Art Center, "Cartography," November 16, 1980–January 11, 1981.
- New York City, Traveling Exhibition Organized by Independent Curators Incorporated, "Mapped Art," May 1, 1981–May 1, 1983.
- Washington, D.C., National Museum of American Art, "The Art of Appalachia," October 30, 1981–January 3, 1982.



72. Richard Lutzke
Noise. 1980
Lent by the artist



85. Jim Sundquist
Three-Four. 1977
 Collection Evans Walker, Reston, Virginia

Born Berlin, West Germany, June 22, 1949.

Studied George Washington University, Washington, D.C.;
 B.A. Fine Arts 1971, B.A. Art History 1972.

Artist in Residence, San Antonio Art Institute, San Antonio,
 Texas, 1979.

INDIVIDUAL EXHIBITIONS

San Antonio, Texas, San Antonio Art Institute, April 16–30,
 1979.

Washington, D.C., Cramer Gallery, October 9–November
 3, 1979.

GROUP EXHIBITIONS

Washington, D.C., Lunn Gallery/Graphics International,
 Ltd., 1973.

Washington, D.C., Washington Gallery of Art, "Collage,"
 April 2–May 3, 1973.

Washington, D.C., Lunn Gallery/Graphics International,
 Ltd., "Recent Acquisitions," May 19–June 30, 1974.

Washington, D.C., Lunn Gallery/Graphics International,
 Ltd., "Group Exhibition," January 13–February 29,
 1975.

Washington, D.C., Washington Project for the Arts, "Draw-
 ings from the Studios of Washington Artists," October
 21–November 15, 1975.

Washington, D.C., Lunn Gallery/Graphics International
 Ltd., "Kevin MacDonald/James Sundquist," January
 17–March 2, 1976.

jim sundquist

- Washington, D.C., Washington International Art Fair, "Sirica Press," May 4-9, 1977.
- Washington, D.C., Jane Haslem Gallery, "Printmaking in Washington," May 15-July 22, 1978.
- Washington, D.C., Middendorf/Lane, "Washington Realists," September 10-October 20, 1978.
- Washington, D.C., Corcoran Gallery of Art, "Washington Art on Paper: 1962-1978," January 23-March 18, 1979.
- Washington, D.C., Corcoran Gallery of Art, "From the Women's Committee," March 21-April 22, 1979.
- Baltimore, Maryland, The Arts Gallery, "15 Washington Artists: Works on Paper, Works in Clay," September 16-October 17, 1979.
- Arlington, Virginia, Arlington Arts Center, "Works on Paper," December 4, 1979-January 4, 1980.
- Washington, D.C., Cramer Gallery, "D.C. Scapes," April 1-26, 1980.
- Washington, D.C., National Guard Armory, "Washington Light," May 3-8, 1980.
- Washington, D.C., Corcoran Gallery of Art, "22nd Area Exhibition: Works on Paper," September 19-November 2, 1980.
- Washington, D.C., Art Barn Gallery, "Water Variations: 10 Artists," January 7-February 1, 1981.
- New York City, Traveling Exhibition organized by Independent Curators Incorporated, "Mapped Art: Charts, Routes, Regions," May 1981-May 1983.



84. Jim Sundquist
Renew. 1977
 Collection Evans Walker, Reston, Virginia

catalogue of the exhibition

allen appel

1. *Death Book*. 1978
Collage on paper, 12 × 18"
Courtesy Kathleen Ewing Gallery, Washington, D.C.
2. *Death Book*. 1978
Collage on paper, 12 × 18"
Courtesy Kathleen Ewing Gallery, Washington, D.C.
3. *Death Book*. 1978
Collage on paper, 12 × 18"
Courtesy Kathleen Ewing Gallery, Washington, D.C.
4. *Death Book*. 1978
Collage on paper, 12 × 18"
Courtesy Kathleen Ewing Gallery, Washington, D.C.
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Collage on paper, 12 × 18"
Courtesy Kathleen Ewing Gallery, Washington, D.C.
15. *Death Book*. 1978
Collage on paper, 12 × 18"
Courtesy Kathleen Ewing Gallery, Washington, D.C.

raya bodnarchuk

16. *Neons*. 1980
Collage on paper, 18 × 24"
17. *Night Forest*. 1980
Collage on paper, 18 × 24"
18. *Night Swimming*. 1980
Collage on paper, 18 × 24"
19. *Nine Greens*. 1980
Collage on paper, 18 × 24"
20. *Red Horse*. 1980
Collage on paper, 18 × 24"
21. *Two Racers*. 1980
Collage on paper, 18 × 24"
22. *Bird Game*. 1981
Collage on paper, 24 × 36"
23. *Coming Up for the Pinwheel*. 1981
Collage on paper, 24 × 36"
24. *Fossil Bed*. 1981
Collage on paper, 24 × 36"
25. *Racers with Four Moons*. 1981
Collage on paper, 24 × 36"
26. *Snake Data*. 1981
Collage on paper, 24 × 36"
27. *Snake Racers*. 1981
Collage on paper, 24 × 36"

rebecca kamen

28. *Overlapping Plane Series 1: Number 1*. 1980
Collage on paper, 22 × 15"
29. *Overlapping Plane Series 1: Number 2*. 1980
Collage on paper, 22 × 15"
30. *Overlapping Plane Series 1: Number 3*. 1980
Collage on paper, 22 × 15"
31. *Overlapping Plane Series 1: Number 4*. 1980
Collage on paper, 22 × 15"
32. *Overlapping Plane Series 2: Number 1*. 1980
Collage on paper, 30 × 22"
33. *Overlapping Plane Series 2: Number 2*. 1980
Collage on paper, 30 × 22"
34. *Shaped Collage #2*. 1980
Collage on paper, 6½ × 7"
35. *Shaped Collage #4*. 1980
Collage on paper, 6½ × 10"
36. *Shaped Collage #11*. 1980
Collage on paper, 6½ × 10"
37. *Shaped Collage #13*. 1980
Collage on paper, 8 × 9"
38. *Shaped Collage #14*. 1980
Collage on paper, 6½ × 10½"
39. *Shaped Collage #15*. 1980
Collage on paper, 7½ × 7"
40. *Shaped Collage #17*. 1980
Collage on paper, 7½ × 9½"
41. *Shaped Collage #19*. 1980
Collage on paper, 7½ × 8"
42. *Shaped Collage #21*. 1980
Collage on paper, 5½ × 8"
43. *Shaped Collage #22*. 1980
Collage on paper, 6 × 7"
44. *Shaped Collage #28*. 1980
Collage on paper, 7 × 8"
45. *Shaped Collage #30*. 1980
Collage on paper, 7 × 9"

dale loy

46. *Untitled: Number 1.* 1981
Collage on paper, $10 \times 12\frac{1}{2}$ "
Courtesy Franz Bader Gallery, Washington, D.C.
47. *Untitled: Number 2.* 1981
Collage on paper, $10\frac{1}{2} \times 16$ "
Courtesy Franz Bader Gallery, Washington, D.C.
48. *Untitled: Number 3.* 1981
Collage on paper, $4\frac{1}{2} \times 5\frac{1}{2}$ "
Courtesy Franz Bader Gallery, Washington, D.C.
49. *Untitled: Number 4.* 1981
Collage on paper, $4\frac{1}{4} \times 5$ "
Courtesy Franz Bader Gallery, Washington, D.C.
50. *Untitled: Number 5.* 1981
Collage on paper, $9\frac{3}{4} \times 18$ "
Courtesy Franz Bader Gallery, Washington, D.C.
51. *Untitled: Number 6.* 1981
Collage on paper, 40×47 "
Courtesy Franz Bader Gallery, Washington, D.C.
52. *Untitled: Number 7.* 1981
Collage on paper, 7×12 "
Courtesy Franz Bader Gallery, Washington, D.C.
53. *Untitled: Number 8.* 1981
Collage on paper, $5 \times 8\frac{1}{2}$ "
Courtesy Franz Bader Gallery, Washington, D.C.
54. *Untitled: Number 9.* 1981
Collage on paper, 8×11 "
Courtesy Franz Bader Gallery, Washington, D.C.
55. *Untitled: Number 10.* 1981
Collage on paper, $12 \times 14\frac{1}{2}$ "
Courtesy Franz Bader Gallery, Washington, D.C.
56. *Untitled: Number 11.* 1981
Collage on paper, $10 \times 8\frac{1}{2}$ "
Courtesy Franz Bader Gallery, Washington, D.C.
57. *Untitled: Number 12.* 1981
Collage on paper, 7×7 "
Courtesy Franz Bader Gallery, Washington, D.C.
58. *Untitled: Number 13.* 1981
Collage on paper, $14 \times 18\frac{1}{2}$ "
Courtesy Franz Bader Gallery, Washington, D.C.
59. *Untitled: Number 14.* 1981
Collage on paper, 15×20 "
Courtesy Franz Bader Gallery, Washington, D.C.
60. *Wall Series: Number 1.* 1981
Collage on paper, $34\frac{1}{2} \times 41$ "
Courtesy Franz Bader Gallery, Washington, D.C.
61. *Wall Series: Number 2.* 1981
Collage on paper, 27×32 "
Courtesy Franz Bader Gallery, Washington, D.C.

richard lutzke

62. *Flesh Field.* 1978
Collage on paper, $4\frac{1}{2} \times 4\frac{1}{2}$ "
63. *Names/Numbers.* 1978
Collage on paper, 9×19 "
64. *Phone Book Pages.* 1978
Collage on paper, 11×17 "
65. *Weather Map.* 1978
Collage on paper, $6\frac{1}{2} \times 6$ "
66. *Envelope.* 1979
Collage on paper, $5\frac{3}{4} \times 9\frac{1}{2}$ "
67. *Fifty-first Dollar.* 1979
Collage on paper, $2\frac{1}{2} \times 6$ "

68. *Market Averages*. 1979
Collage on paper, 10 × 7"
69. *Sewn Strokes I*. 1979
Collage on paper, 6 × 6"
70. *Stapled Paint*. 1979
Collage on paper, 4½ × 4½"
71. *How the Crowell Floydadas*. 1980
Collage on paper, 4 × 6½"
72. *Noise*. 1980
Collage on paper, 6¼ × 6"
73. *Pecos River*. 1980
Collage on paper, 4½ × 4½"
74. *Proposal for a Two Dollar Bill*. 1980
Collage on paper, 2½ × 6"
75. *Puzzle*. 1980
Collage on paper, 3 × 2¼"

76. *Sewn Strokes II*. 1980
Collage on paper, 5 × 5½"
77. *Woven Information*. 1980
Collage on paper, 5 × 5"
78. *Woven Paint*. 1980
Collage on paper, 6½ × 7"
79. *Woven Stamp*. 1980
Collage on paper, 8 × 6½"
80. *Camouflage Leaf*. 1981
Collage on paper, 4½ × 3"
81. *Composite Leaf*. 1981
Collage on paper, 5 × 4"
82. *Minneapolis*. 1981
Collage on paper, 5 × 5"
83. *Opus Number*. 1981
Collage on paper, 4¼ × 3¾"

jim sundquist

84. *Renew*. 1977
Collage on paper, 40 × 30"
Collection Evans Walker, Reston, Virginia
85. *Three-Four*. 1977
Collage on paper, 40 × 30"
Collection Evans Walker, Reston, Virginia
86. *The Times*. 1977
Collage on paper, 40 × 30"
87. *Dovetail*. 1978
Collage on paper, 40 × 30"
88. *Racing*. 1978
Collage on paper, 40 × 30"
89. *Saturday*. 1978
Collage on paper, 40 × 30"

90. *Twelve*. 1978
Collage on paper, 40 × 30"
91. *Fuji #39*. 1979
Collage on paper, 40 × 30"
92. *Sail*. 1979
Collage on paper, 30 × 40"
93. *Emblem*. 1980
Collage on paper, 40 × 30"
94. *Kyoto*. 1980
Collage on paper, 40 × 30"
95. *Volcano*. 1980
Collage on paper, 30 × 40"

Each work has been lent by the artist, unless otherwise noted.

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collage on paper

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